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CONTENTS OF THIS NUMBER.

	PAGE
Art-Trades Supplement	151
Editorials	123, 124
AMATEUR HOUSE DECORATION—Summer Furnishings. 9 illustrations of Rattan Furniture.	149, 150
FURNITURE AND FURNISHINGS—Arts of Wood, The. Illustrations of Greek Bedstead and Table, Boule Console, Renaissance Buffet, Louis XVI. Console, Walnut Table, and Bureau. By Alfred de Lostalot.	131-133
Brass Bed with Canopy. Designed by H. Schier, Jr.	135
Buildings at the Columbian Exposition	138
Designs of Romanesque Window Seat, Romanesque Corner Seat, and Twin Divan, in the Adams Style. By H. Schier, Jr.	134
New Designs in Furniture. C. A. Aimone & Co., illustrations of Roman Chair and Mahogany Dressing Table; Bardwell, Anderson & Co., illustration of Club Table; H. L. Judd & Co., illustration of Onyx Cabinet; Palmer & Embury Manufacturing Co., illustration of Empire Suite; C. H. Medicus & Co., illustration of Louis XV. Suite.	125-128
Illustration of Renaissance Dining Room. By A. Moorman.	137
Parlor of a Summer Cottage, showing Stairway. By Edward Dewson.	129
Renaissance Dining-Room, A. By A. Moorman.	136
Twin Brass Bed, Divan and Draperies. Designed by H. Schier, Jr.	136
MORAL DECORATION—National Wall-Paper Company's Exhibit at the Columbian Exposition.	139-147
Bartholomae & Co.'s, H. Exhibit	142
Beck & Co.'s Frederick, Exhibit, with illustration	142, 143
Carpet in Messrs. H. Bartholomae & Co.'s Exhibit	147
Graves Company's, The Robert, Exhibit, with illustration	144
Gilt Brass Grilles and Doorways at the National Wall Paper Co.'s Exhibit	142
National Wall-Paper Co.'s Pavilion at the Columbian Exposition	140
Nevius & Haviland's Exhibit, with illustration	145
Rotunda and Dome in H. Bartholomae & Co.'s Exhibit	141
Richard Cœur de Lion.	148
Tapestry Painting. Subject, "The Introduction." J. F. Douthitt.	148
Warren, Fuller & Co.'s Exhibit, with illustration	146

SOME notable interiors have been elaborated at the Exposition, not intended as show rooms of furniture to be sold, but as resting places for weary sightseers.

The Woman's Building is a handsome white structure situated east of the picturesque Midway Plaisance, facing the north end of the lagoon. Woman designed the allegorical statuary, and sketched the frescoes and cartoons that adorn the interior. The exhibits are the product of her brain and the work of her hands. On the southeast side of the arcade is the handsome library hall and rooms presented by the women of New York to the building, for the use of the women of the world. The book-room is a spacious, well-lighted apartment, with a frescoed ceiling of handsome design, and an artistic frieze. A beautiful bookcase of carved antique English oak contrasts darkly with the soft tints of the room, and gives a distinct character and beauty to what is undoubtedly one of the handsomest rooms in the building. The case is divided in two by a fine fireplace, with lofty carved mantel. The room and its executive ante-rooms are equipped with chairs, and these, with the spacious veranda, looking out upon the Midway Plaisance, makes the library a cheerful resting place for the tired sightseers.

ON the eastern side of the building, overlooking the lagoon, is the really beautiful room of the women of Cincinnati, furnished and adorned throughout with the evidences of taste as refined as it is rare. Here on every side is the handiwork of women, full of artistic spirit and bearing the stamp of pure, refined taste. Beautiful carvings in wood, delicate etchings in steel and brass, clever repousse work, and examples of ceramic work worthy of Sevres, Belleek, Dresden and Worcester, are seen on every hand. Beautiful vases richly decorated in design of gloriously toned yellows and golds are contributed by Mrs. Bellamy Storm, a woman of artistic taste and creative genius, who has used her wealth not only to gratify her noble instincts, but to found an industry, the Rookwood Pottery, of Cincinnati, that has dignified American ceramic art, and will be a monument to her good taste and munificence.

WITHOUT doubt the National Wall-Paper Company's exhibit at the Exposition is one of the most brilliant attractions at the great fair, and as far as wall decoration goes, surpasses anything therein exhibited. And it was manifestly impossible to arrange exhibits from the products of

the twenty-five firms composing the National Wall-Paper Company, it was decided to exhibit selections from the products of the five representative firms, to inform the public as to the present development of American wall-paper. The firms exhibiting are Messrs. H. Bartholomae & Co., Frederick Beck & Co., the Robert Graves Company, Nevius & Haviland, and Warren, Fuller & Co. These are the five most important firms in the trade, and the exhibit, whether viewed architecturally, decoratively, or as a mere display of wall paper patterns, is admitted by everyone to be one of the great successes of the exposition.

The greatest difficulty the manufacturers had to contend with was the great quantity of material to select from. There was so much to exhibit in each particular line of goods, and so little space to exhibit in, that each manufacturer could only show a fraction of the goods produced by him. The directors of the exhibition state that, had they fully realized at the outset the exceptional importance of the American Wall-Paper Exhibit, they would have allotted much greater space than that given, and would also have discovered a much better location for the erection of the Pavilion.

In the present issue we describe and illustrate this most important exhibit, which will give our readers a fair idea of the wonderful variety and concentration of art ideas that is being displayed by our wall-paper manufacturers. To Mr. Paul Groeber, more than to any other manufacturer, is due the credit of having conceived the design of the exhibit, the designs having been carried out by an architect in accordance with his plans. The executive powers of the National Wall-Paper Company selected Mr. Groeber to design and superintend the entire construction of the exhibit. He has devoted several months of untiring energy to the superintending the execution of this extraordinary work, and the result has more than satisfied the high expectations of the National Wall-Paper Co.

THE display of fine furniture at the Exposition is something of a disappointment. There are a number of rooms furnished in excellent taste, and showing great harmony, both in color and outline. The different historical periods are well represented and the visitor is shown a multitude of examples of Louis XIV, Louis XV. and Louis XVI. styles. There are also Rococo rooms, Holbein rooms and revivals of the mediaeval and renaissance styles. But there is too close copying of these various styles, and but few examples of original work.

The French have opened a fine display of furniture and upholstery materials. The exhibit of Allevoine & Co., of Paris, consisting of an anti chamber, grand salon and bed-chamber are regally beautiful and rich.

There is a collective exhibit of the firms of Messrs. G. & R. Hamot, Poirier & Remon and P. Sormani, showing magnificent conceptions in artistic furniture, Aubusson tapestries, silks and carpets and bronzes and porcelains, which exhibit we hope to illustrate in our next issue. There is also some fine furniture from the firm of A. Beurdeley, of Paris, who is represented in this country by Julius L. Graux, of 510 5th avenue, New York City. Every article in the exhibit is a marvel of delicate workmanship. Messrs. Ibert, Wallgren & Oberle also exhibit some fine furniture and tapestries.

The firm of F. Rosel & Co., of Brussels, display distinguished suites of Belgium workmanship, showing elegantly carved furniture in conventional styles. Mr. Torolf Trytz, the commissioner for the manufacturers of Norway, has a fine exhibit of Norwegian rugs and draperies.

In the British section, the most attractive exhibit is the antique high class carved furniture in oak and marquetry, exhibited by Mr. George Roberts, of Sheffield, Eng. In our next issue we hope to illustrate a number of these stately and suggestive oak settees, cabinets, hall clocks, sideboards, etc. Messrs. Peyton & Peyton, of London, furnish a most unique and brilliant line of brass bedsteads, their most handsome bed being designed with due regard to the patriotism of America. The firms of Hoskins & Sewell and Wingfield & Co. also make fine displays in the same lines of goods.

Messrs. S. Klaher & Co., of New York, have a fine display of Mexican onyx and bronzes, consisting of cabinets, pedestals, lamp standards and fittings.

To refer to the individual displays made would be an endless task. Mrs. Candace Wheeler and the Associated Artists of New York furnish a gorgeous display of draperies and embroid-

eries in the Woman's Building, and Marguerite Malliet, of Paris, in the same building, exhibits some embroideries of silk, wherein satin panels are wrought with brilliant blossoms and birds, queens and nymphs, fairies and cupids. The Berlin School of Needlework and the Royal School of Needlework of England rival in characteristic designs the work of the American Associated Artists. There is a Russian exhibit of gilt and silver embroidery, and in the French section Le Grand Frares shows the fine work and faultless taste of the embroideries of this skilled nation.

These topics will be fully described and illustrated in our forthcoming issues, and we cannot do more than simply make mention of them at present.

A REFORM is required in house building in the direction of having a great deal of movable furniture used in modern interiors as a part of the construction of the house itself.

Civilization is at present being weighted down with a vast quantity of household furnishings which are moved about from one house to another, with an unnecessary expenditure of energy, worry of mind and expense. A great part of the furniture of the house, which is usually looked upon as movable, is not so of necessity.

In the hall, for instance, some sort of a settle combined with coat and hat rack is essential to the furnishings, as well as to the comfort and convenience of every tenant. In constructing the house, it would be a small matter of expense to build at the same time an appropriate article of this kind, that would be as much a part of the house as the flooring or the walls. There is usually but one place suitable for the placing of the coat rack, and there it should remain for all time. It should be built of the same material as the woodwork of the hall, whether pine, oak or mahogany. The seat should be hinged, forming a convenient receptacle for overshoes, mackintoshes, etc.

In many houses at present, a piano is a part of the parlor fixtures, and to this might be added a divan, table and chairs, a cabinet and sewing machine.

The dining-room should have a buffet built in, if possible in a special covered recess in the outer wall. If the size of the house demands it, something artistic in the way of sideboards should be constructed, but in general a simple cabinet structure would satisfy the majority of people. For any but a most elegant dining-room, a lounge built against the wall, furnished with springs, mattresses and a rug would be a comfort, where the weary might find rest while waiting for Bridget's sometimes tardy movements. In addition to such large pieces of furniture in the dining-room, narrow shelves may be built across the tops of the doors, forming delightful repositories for bits or china, that will give color and tone to the room.

In the library, bookcases might be built in a moiety of the cost for which the articles might be purchased at the shop. Monotonous rows of shelves along the walls of the rooms might be broken up by letting a divan in between two rows of shelves, or between a bookcase desk combined, in some favorable lighted corner.

In the sleeping rooms, where the closets are large enough to allow of it, long shallow shelves should be built, in which my lady's best gowns might repose without folding. If the design of the room will not permit of this, they might be placed in a small adjacent room, too tiny for a bedroom. In like manner have bureaus, chiffoniers and washstands built into the sleeping rooms. These may be constructed that dust cannot accumulate under them, and having been built to stay, they reach to the floor, and castors are, of course, not used.

There is the objection that a bad tenant might mutilate, and in fact destroy, much of this fixed furniture, but the same argument may be used with regard to the house itself. As a rule tenants do not work much injury to the building they live in, except in rare cases, and it would be to their interest to preserve such furnishings in a good condition.

The present unnecessary accumulations of furniture will go on increasing until the unavoidable reaction takes place in favor of architecturally constructed furniture, that will be built into every house, so that when the householder thinks of moving, all that will be necessary will be to pack a few dishes, bric-a-brac and one's trunks, and let the movers transfer these, with the tables and chairs, to the new domicile, and the thing is done.